SOTHERN WINS APPLAUSE;

PLAY IS DISAPPOINTING.

GIRLOFTAE BY MRS. C. N. WILLIAMSON.

SYNOPSIS OF PRECEDING CHAPTERS.

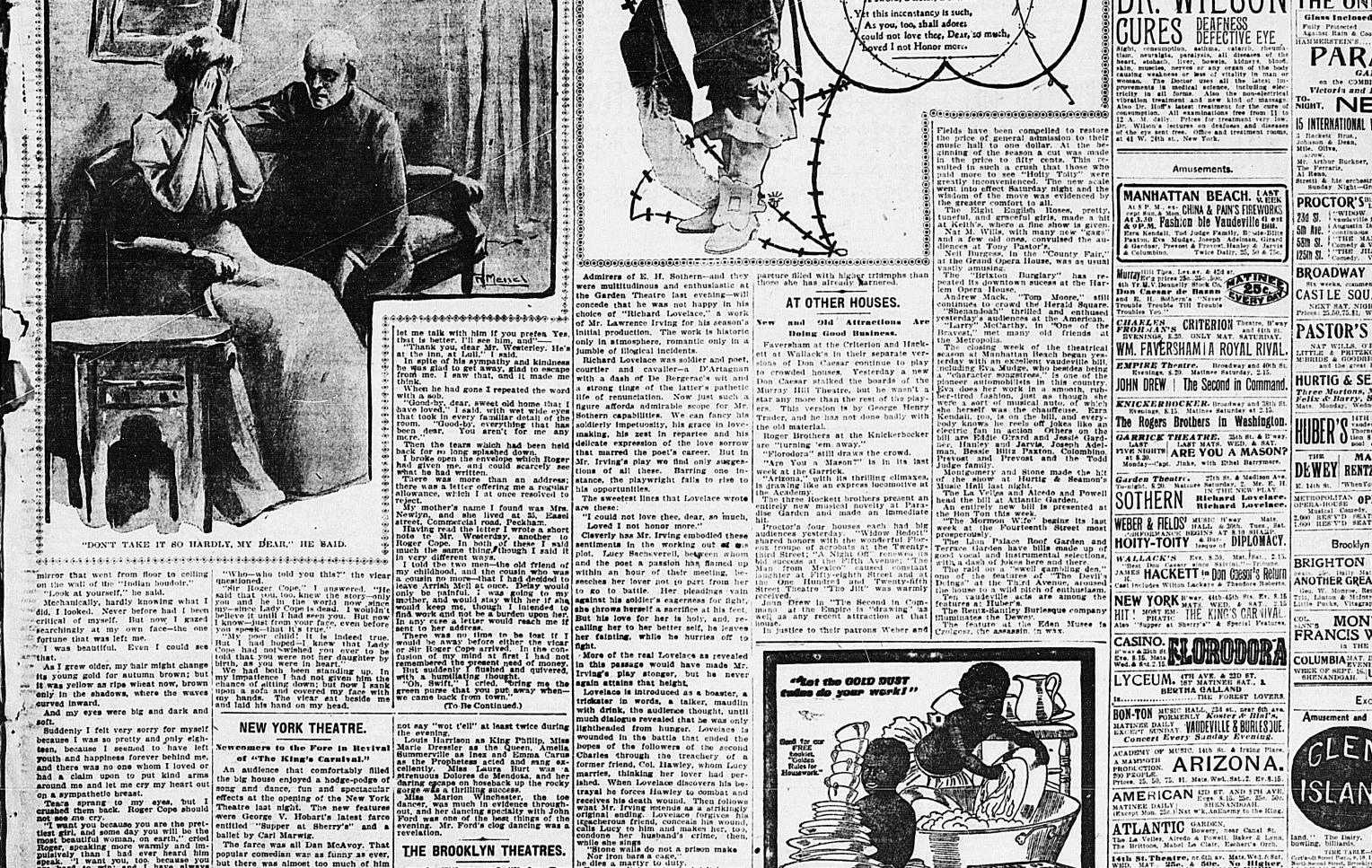
rright 1901 by the National Press Agency.)

I Arrive at a Momentous Decision CAN understand well enough," I if I had been the heiress that people have thought me. But why do you

it that my moth—that Lady Cope took me as her own child?"

She was very unhappy at the time. She and the matter has been such as her own child? The she was the commendation of the she was the commendation of the she was the commendation of the she was the sh

THE VICAR CONFIRMS THE SECRET



crushed them back. Roger Cope should not see me cry.

"I want you because you are the pretiest girl, and some day you will be the most beautiful woman, on earth," cried Roger, speaking more warmly and impulsively than I had ever heard him speak. "I want you, too, because you are hard to win; and I have always liked overcoming difficulties. Sooner or later I warn you, Shells, I will overcome this one, and you with it. I will. You might as well yield to the inevitable now."

were George V. Hobart's latest farce entitled "Supper at Sherry's" and a ballet by Carl Marwig.

The farce was all Dan McAvoy. That popular comedian war as funny as ever, but there was almost too much of him in the farce last night.

The ballet, which is called L'Amour, was hardly up to Marwig's standard. It was chiefly reflarkable for a lavish disable now."

The Strollers," the new musical comballed of the best things of the entitled "Supper at Sherry's" and a ballet by Carl Marwig.

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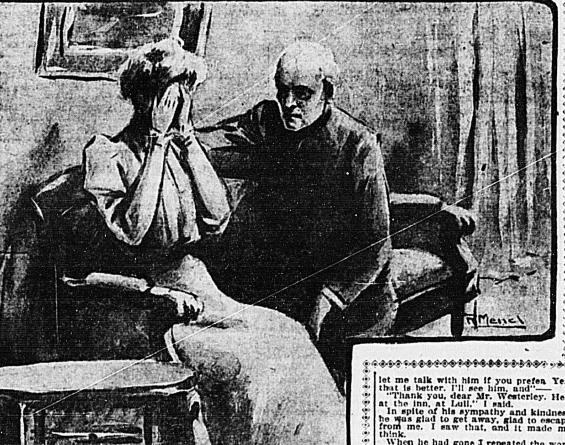
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Suddenly I felt very sorry for myself because I was so pretty and only eight gouth and happiness forever behind me, and there was no one whom I loved or had a claim upon to put kind arms around me and let me cry my heart out on a sympathetic breast.

Tears aprang to my eyes, but I crushed them back. Roger Cope should not see me cry.

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Theatre last night. The new features were George V. Hobart's latest farce entitled "Supper at Sherry's" and a ballet by Carl Marwig.

The farce was all Dan McAvoy. That pulsively than I had ever heard him speak. "I want was a way to was a limit of the seems of the set of the followers of the second Summerville as Inez and Emma Carus as the Prophetess acted and sang excellently. Miss Laura Burt was "a strenuous Dolores de Mendoxa, and her some and seems active and some day on the best things seems a thrilling success.

Miss Marion Winchester, the toe dancer, was much in evidence through-bone of the followers of the second Charles through the evening.

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With drink, the audlered that he was only lightheaded from hunger Lovelace discovers his better though. Winchester, the toe dancer

condone her husband's crime, then, while she sings
"Stone walls do not a prison make
Nor iron bars a cage,"
he dies a martyr to duty.
From a religious standpoint it is most edifying to forgive one's enemies, especially at the point of death, but such ready, off-hand condonation of base, murderous treachery as Lovelace and Lucy lavish upon the viperous Hawley is unsatisfying and without dramatic value.

Tou might as well yield to the inevitable now. Inevitable And I won't yield." I stoutly maintained. "You misse the control of a too-fat young woman in the role of clupid, who was as nearly innocent of clothing as the law allows even on the work of the law allows even on the work of the world too the law allows even on the work of the law allows even on the work was done by the law allows even on the work of the law allows even on the work was well received. The piece was hand-the work was done by value and the work was done by value. At the Columbia Theatre Edward Elsa and the curvain. At the Columbia Theatre Edward Elsa and the curvain was well received. The piece was hand-the work was done by value and the work was done by valu

Nat M. Wills, with many new "gags" and a few old ones, convulsed the audiences at Tony Pastor's.

Neil Burgess, in the "County Fair," at the Grand Opera House, was as usual yastly amusing



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'Richard Lovelace' Not a Soul-Stirring Drama, but Audience Approved of Actor's Work-Miss Lofus

Dainty. Sothern man, The maid, and The Metrical motive LUCASTA: ON GOING TO THE WARS Tell the not, Sweet, I am unkind, That from the nunsery thy chaste breast and quiet mind To war and arms I fly. e. a new mistress now I chase. ne first foe in the field, with a stronger faith embrace, sword, a horse, a shield.

Yet this inconstancy is such, As you, too, shall adores sould not love thee, Dear, so much ved I not Honor more.

> Fields have been compelled to restore the price of general admission to their music hall to one dollar. At the beginning of the season a cut was made in the price to fifty cents. This resulted in such a crush that those who paid more to see "Hoity Toity" were greatly inconvenienced. The new scale went into effect Saturday night and the wisdom of the move was evidenced by the greater comfort to all.
>
> The Eight English Roses, pretty, tuneful, and graceful girls, made a hit at Keith's, where a fine show is given. Nat M. Willis, with many new "gags" and a few old ones, convulsed the audiences of Tony Particle.

at the Grand Opera House, was as usual vastly amusing.

The "Brixton Burglary" has repeated its downtown sucess at the Harlem Opera House.

Andrew Mack, "Tom Moore," still continues to crowd the Herald Square. "Shenandoah" thrilled and enthused yesterday's audlences at the American.

"Larry" McCarthy, in "One of the Bravest," met many old friends at the Metropolis.